GREAT RESEARCH
The day by day adventures of "BIX" has come into book form.
(see page 2)

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

Issue 127
MAY 1974
50¢

record research

TEX RITTER

(Jan. 12, 1907 - Jan. 2, 1974)

A Remembrance

By DICK TOBORG



Tex Ritter on stage in 1948. Guitarist is Paul Busquirk



Tex Ritter sings The Ballad Of Davy Crockett at Dallas Dad's Club, 1955 with unknown stars.



T.R. performs during a WSM Telethon for CEREBRAL PALSY -Nashville Tenn 1971



Tex Ritter And His Texans, 1947. L.to R. Spud Goodall, Pedro Martinez, TR, Bob Morgan, and Joe Allison.



Tex Ritter and Roy Acuff in 1970 on The Johnny Cash Show

Thanks go to Texas Jim Cooper, President of the Tex Ritter Official Fan Club 2001 Williams Lane, Carrollton, Texas 75006 for supplying photographic material.

Millions of people saw Tex Ritter perform through the years. Many more bought his recordings and saw his Films. Each one undoubtedly has a reminiscence of the man who became known affectionately as "America's Most Beloved Cowboy". The following reminiscences are mine...

It was in the mid forties while a student at Erasmus Hall High School in Brooklyn when I first heard a Tex Ritter record. It was on WAAT radio and the selection was Rye Whiskey. I was hooked. I began searching through every record store in New York trying to track down every Tex Ritter record I could find. The allowances for a kid in the forties weren't very high but mine went into Tex Ritter records.

On East 54th Street in Manhattan I discovered the Rosalie Allen Hillbilly Record Store. It was here where I found the old Columbia 37640: Rye Whiskey, Rye Whiskey / Goodbye Old Paint. These cuts were from the early ARC sessions recorded way back in 1933.

When High Noon was released I was slogging through the hills of Korea with the 45th Infantry Division and my record collecting was interrupted. When I returned to the States I found myself one day haunting Sixth Avenue record shops looking for records I had missed during the War years. In a Record Haven store I found a stack of 10 Tex Ritter 45s and I was back to collecting again. I didn't get to see High Noon until it appeared on television years later.

In 1970 when Tex Ritter announced for the U.S. Republican Senate seat in the Tennessee Primary, I, without a thought, sent a $5.00 campaign contribution addressed simply to the "Tex Ritter Campaign, Nashville, Tennessee". I don't know what made me think that someone who for 7 years had been one of the top ten money earners in Western films would need my $5.00 but I sent it. It was sometime after the Primary loss when I received a personalized and hand written letter from Tex Ritter addressed to me by name as "Friend..." in which he thanked me for my contribution. (See enc.)

TEX RITTER

Dear Friend Toborg:—
Thank you very much for Your Contribution to my recent political Campaign.
Even tho we lost - I feel some good will come from it one of these days.
Again my Thanks!
E. Tex Ritter

I met Tex Ritter for the first and only time in 1971. This was right after my collection began to appear in Record Research. He appeared at Henry's in Brooklyn and I went to see his act. I was terrified at the prospect of meeting this giant but he quickly put me at my ease and spoke with me for a long time. Our one meeting was for me a memorable moment and it became an interview. (RR 113/114)

Tex Ritter was above all an individualist. A personal friend of President Nixon he nevertheless opposed the Administration choice and challenged Bill Brock for the Republican nomination in the Tennessee Senatorial Primary. Ritter performed for George Wallace in concert when the Governor had trouble meeting his campaign debts even though they were in opposite Political Parties. He recorded The Battle Hymn Of Lt. Calley which critics called a glorification of Calley and Capitol Records decided to suppress its release. Ritter narrated the Country Music Association's tribute to President Nixon in an album called Thank You, Mr. President. Only 2 copies of this album which featured excerpts from President Nixon's speeches were pressed. One was presented by Ritter to the President in a White House ceremony. The second copy is in the Archives of the CMA. Tex Ritter's recording of The Americans from his last session could well be the biggest selling record of his career.

Tex Ritter was an artist. He loved people. He loved to perform for them. They called him "America's Most Beloved Cowboy". That is his tribute...

TR collection see page 8

AT LAST
THE DEFINITIVE BOOK ON
BIX
MAN & LEGEND

Richard M. Sudhalter & Philip R. Evans

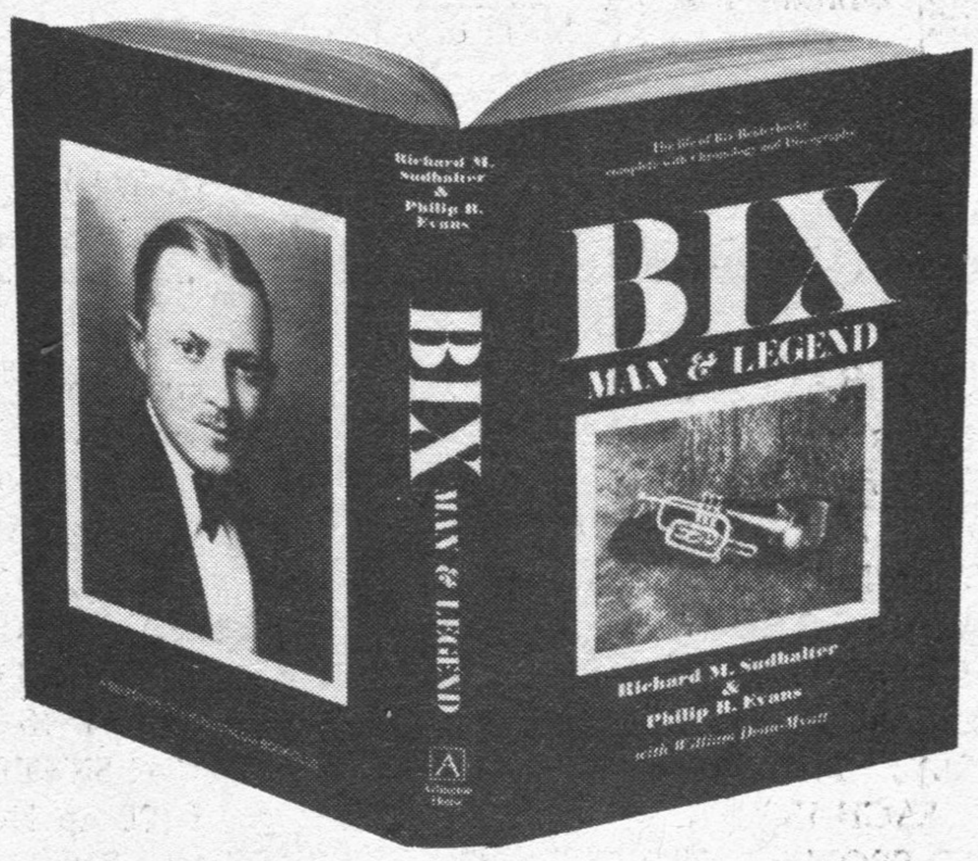
with William Dean-Myatt

He was an American musical genius—and an American tragedy. Along with Louis Armstrong, he towered over jazz in the Twenties. And, together with Louis, he brought jazz to maturity.

The genius of Bix Beiderbecke, his lovable yet sometimes eccentric ways; above all his early, tragic death in 1931—this was the stuff of legend, and Bix indeed became a legend, here and abroad, as early as the Thirties. His life loosely inspired Dorothy Baker's celebrated Thirties novel, *Young Man with a Horn* (later a film).

But as the legend waxed, the facts grew fuzzier—until this remarkable book. It restores the real Bix, and actually adds to his stature. Documented in lavish detail are Bix's early years... why his cornet playing with the Wolverines hit American music like a thunderclap ... Bix and the trailblazing Jean Goldkette band... Bix's widely misunderstood tenure with Paul Whiteman... his frustrating private life... and the losing battle with alcohol.

Two complementary talents collaborated on this major biography. Richard M. Sudhalter is a former UPI European correspondent *and* a cornetist who has played with many jazz giants. Philip R. Evans is a jazz researcher and discographer who has devoted most of a lifetime to tracking down every available clue in the Bix mystery, writing and talking to everyone he could find who ever knew him—684 people in all!



Result: the definitive biography—on four counts. First, the Sudhalter text is a sensitive portrait of a great artist—by a literate, understanding fellow jazzman who brings Bix to life. Second, the "diary" documents Bix's career virtually day by day. Third, the discography abounds in new data and renders all similar Bix studies obsolete. Fourth, of the more than 100 photographs, most are published here for the first time.

This volume will never be supplanted as one of the major biographies in the literature of jazz.

A BIX BONANZA

- Almost 500 pages
- 100 photos — most never published before
- Bix "diary" follows his career *virtually day by day*
- Massive 74-page discography abounds in brand new data including soloists, arrangers, sales, release dates, disposition of all takes
- Two huge indexes of proper names and song titles
- Interviews with *hundreds* of Bix's relatives and friends
- Musical notations from 42 classic Bix solos
- Special section on how Bix achieved his unorthodox fingering

Risk-Free Examination: To your bookseller or:

ARLINGTON HOUSE *Publishers*
81 Centre Ave., New Rochelle, N.Y. 1080

I enclose $12.95. Please send, delivered free, a first-edition copy of **Bix: Man & Legend** by R. M. Sudhalter & P. R. Evans. If not pleased, I may send book back within 30 days after receiving it for full refund plus extra cash to pay for my return postage. **RR-207**

Name.....

Address.....

City/State.....Zip.....

N.Y. State residents please add sales tax.

2 WAYS TO GET THIS PICTURE-RICH BIOGRAPHY-DISCOGRAPHY

NOSTALGIA BOOK CLUB
525 Main St., New Rochelle, N.Y. 10801

I enclose $1.99. Please send **Bix: Man & Legend** by R. M. Sudhalter & P. R. Evans at no further cost and accept my membership in the Nostalgia Book Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1955)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 89% plus shipping. I get a free subscription to the Club bulletin, Reminiscing Time, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I will be offered a new Selection every 4 weeks—13 times a year. **RR-207**

Name.....

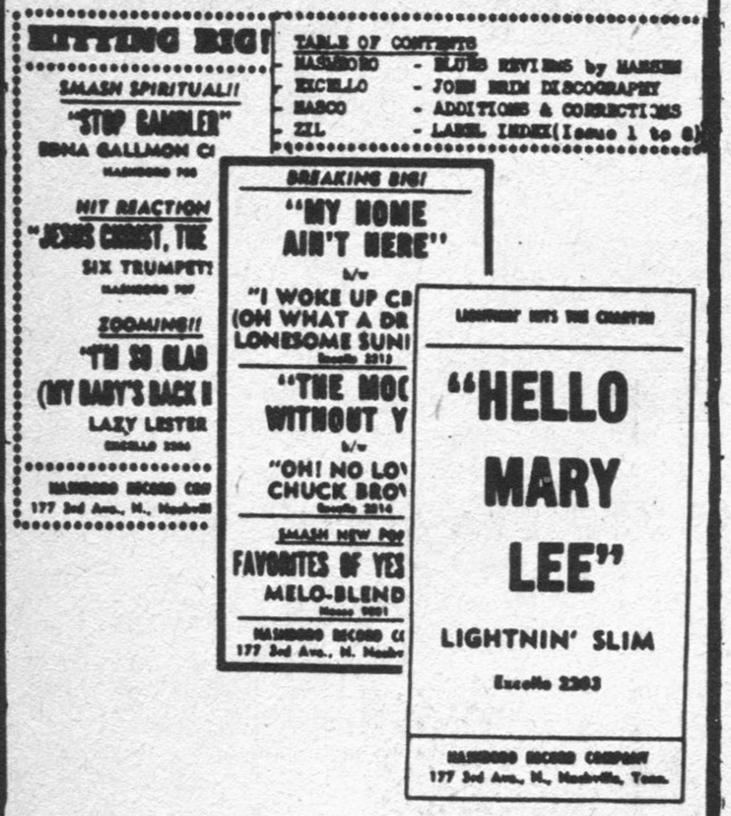
Address.....

City/State.....Zip.....

Just Re-Published!!!

record research presents **BLUES research** no 9 50 cents

a vehicle for exploring the vast field of contemporary blues recordings



ISSUE 9: Nashboro, Excello (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8,

We have raised the price of BLUES RESEARCH to 50c each (20 np - English) on May 1, 1970. The following issues are still available:

Issue 3: Aristocrat, Chess, Chief, Rhumboogie, Sultan, Melody Lane, Hytone, Sunbeam, Glotone, Ruby

ISSUE 9: Nashboro, Excello (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8.

Issue 12: Coral 65000, Groove, and Okeh 6800

Issue 13: Checker, Miracle, Sunrise

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and J.O.B.

Issue 16: Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc.

Coming! A Detroit issue.

(DO NOT SEND ADVANCE REMITTANCES UNTIL ACTUAL PUBLICATION IS ANNOUNCED

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES,RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

THE "PERFECT" MAGAZINE (our issue RR 51/52)

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copyrighter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR ($1.00),

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac



RECORDS WANTED



INTERESTED IN BUYING OUTRIGHT
WRITE WIRE OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN NEW YORK 11205



HISTORIC LARGE SPECIAL ISSUE
RR 96/97 75¢
RED NICHOLS MEMORIAL ISSUE
by Woody Backensto

Great tribute to a jazz giant
Facts! Human Interest!
Discography! Rare Photos!

We have raised the price of
RECORD RESEARCH
as of February 1, 1974 to
$4.00 for 12 issues(U.S.A. sub)
Foreign rates will still be
$4.00 for 12 issues
Single issues have been raised to 50¢ each

RECORD RESEARCH BACK ISSUES WHAT'S AVAILABLE AT 50c each

42		47	50	54	55	59	60	61
62	64		68	71	72	73	74	75
76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93
94	95	98	99	100	101	102	103	104
105	106	107	108	109	110	111	112	
115	116	117	118	121	122	123	124	

Ann Arbor Blues Fest. 119/20 75¢
Perfect issue 51/52 -- $1.00
Red Nichols Issue 96/97 - 75¢
Inst. Jazz Studies 113/114 - 75¢ 125/6 -75¢
Make remittance payable to LEN KUNSTADT

RECORD RESEARCH

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly; **U.S. SUBSCRIPTION** —($4.00 for 12 issues or $2.00 for 6 issues; **FOREIGN SUBSCRIPTION** — $4.00 for 12 issues or $2.00 for 6 issues; **GREAT BRITAIN** 167 np for 12 issues, 83½ np for 6 issues to representative, Derek Coller, 6, **THE CREST, SAWBRIDGEWORTH, HERTS.** **EDITORS** — Bob Colton and Len Kunstadt; CONTRIBUTING STAFF — Walter C. Allen, Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser, Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Montgomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino. **RENEWAL:** If a check appears in the renewal square your subscription has expired with this issue. Please renew by remitting ($4.00— for 12 issues or ($2.00— for 6 issues to Record Research. 167np for 12 issues, 83⅓np for 6 issues to Derek Coller; **CHANGE OF ADDRESS** — Please notify us. We are not responsible for non-delivery of magazine unless we have a correct mailing address. Contents of RR are indexed in the monthly **MUSIC INDEX (USA)**; quarterly **MUSIC ARTICLE GUIDE (USA)**; perennial **JAZZ CATALOGUE (UK).**

If checked
Renewal
Is due

($4.00—
for 12 issues
Make remittance
payable to
Len Kunstadt

DISCO-ING IN with George Blacker

*REFER TO ISSUE 125/6

*GUILAROFF-GENNETT 5720 and COMPO

Bob Healy says he has seen master numbers 85215 ("Sleepy Time Gal") and 85216 ("Sitting on Top of the World") on his copy of Gennett 5750 by Vera Guilaroff. I have that record, too; got it last fall. I wish to remind him that the true Compo master numbers (E2056 and E2057, respectively) are listed at the end of Jim Kidd's article on Vera in issue 76. Those 85000's master numbers, which appear only on the label of my copy, appear to be "false" masters, somewhat similar to those 100,000's masters used by Columbia on certain releases in the Harmony series. If I recall correctly, I saw similar 85000's master numbers on a copy of Gennett 5592, which couples Marsh Labs masters 615 ("Daddy Do") and 616 ("Copenhagen") by Kitty Irvin. I don't remember now whether I saw the 85000's masters on the label, in the wax or both, but I did definitely see the Marsh masters in the wax. The record I inspected was Carl Kendziora's copy, which he'd brought to me to be taped, as I could get better reproduction from it with the IOI truncated stylus. That last may be interpreted as a plug.

*SWEDISH NATIONAL DISCO-RESEARCH: Anderson-Erickson; Bjorling; J.S.A. COLUMBIA pre-1925 master-block listings containing ETHNIC releases.

Regarding Mr. Mats Elfstrom's inquiries about the Anderson-Erickson Gennett recordings of 1927: The issue numbers in question are: Gennett 6230, Supertone 9102, Silvertone 5113 and Silvertone 8282. No label is cited for the 4098 issue, so I can't help there. However, Erickson and Anderson were only on one side of that set of issues; the title thus released was "U-Boat Waltz", Mx. GE 12879A, Recorded in St. Paul, Minnesota. The session-mate to that side, "Heel Polka" (mx. 12880A), appeared on the preceding release, Gennett 6299B, also on Supertone 9102B, Silvertone 5113B and 8282b and 4098B. In regard to 4098, I saw a notation against a previous release that cited the label name "Universal"; the catalog number of that one was 4100B, for "Grasshopper Polka" by John Strom and How, accordion and fiddle. This duo recorded several other sides for Gennett during that lengthy series of sessions in St. Paul:

GE 12869 - "Skansen Waltz" - Ge 6231A and 20294B, Sil. 5115B and 8278B, Spt. 9099B

GE 12870 - "Waltz by the River" - Ge 6231B and 20295A

GE 12871 - "Jampland's Mazurka" - Ge 6230B

GE 12872 - "Grasshopper Polka" - Ge 6207B, Sil. 5115A and 8278A, Spt. 9099A

Two sides by Constance Thane were not issued at all:

GE 12831 - "Ute Pa Landvagen" - Swedish Barn Dance

GE 12832 - "Harmonika-Visa" - " Polka

At the beginning of the St. Paul session, John Strom and How did some other sides:

GE 128169A - "Swedish Love" - Waltz - Ge 6229A and 20924A

(N.B.: the addition of a "9" to the end of what would normally be a 5-digit matrix number is apparently the result of a clerical error. When it was discovered that six master numbers--12815 thru 12820--had already been assigned to sides recorded in Chicago, the expedient of adding a "9" to the erroneously assigned St. Paul master numbers was adopted to avoid confusion.)

GE 12821A - "My Favorite Schottisch" - Ge. 6246A, Universal (?) 4098A

One side by the Faith Gospel Quartet was rejected:

GE 12841-"Glad Sasom Fageln" (Happy as a Bird)

Another one by John Strom and How:

GE 12850A - "Swedish Hart Waltz" - Ge. 6193B, Universal (?) 4097B

Two more by the Faith Gospel Male Quartet that were not issued:

GE12881 - "Loftena Kunnaej Suiko" (His Promises Cannot Fail)

GE12882 - "Tell Mother I'll Be There" (Sung in English)

Those are the only Swedish masters I can find; all of them were recorded in St. Paul during June of 1927. This information comes from a copy of the Gennett master ledgers, currently on loan from Carl K.

Now to the question Mr. Elfstrom raises about the Jussi Björling sides: In all probability, they were issued on the Columbia E-prefix "Foreign" series. If they were late enough, they could have been released on some of the early F-suffix foreign releases. I have investigated a pile of Columbia ethnic releases which I'm keeping for use as packers, and I have found that several different numeral blocks of master numbers were used for ethnic releases exclusively, few (if any) being used for other purposes - i.e., English-language popular, private issues or what have you. From what I've seen, I gather that, at some point early in the history of the company, certain numeral blocks were allocated for future use by the American and English divisions. The American division had, for a time, a habit of using one block for only a year or two; then, even though there might be many numbers still unused, they'd skip to another block and work on that at the beginning of another year. I shall list below as many of the various numeral blocks as I know of, and the purposes for which they were used, as well as by whom they were used:

1-4999: American 7- and 10-inch; most were single-faced, and the master number was also the catalog number. To add a bit to the confusion, many of these also had M-prefix numbers on them whose purpose is unclear. Similar M-prefix numbers have shown up on cylinders.

5000's: I've only seen such master numbers (5806 and 5784 on Columbia A795), and I'm not sure whether they're imported or domestic masters. I invite comment.

6000's: Apparently a short-lived series used for American 12-inch releases. They probably predate the 30,000's 12" master series.

13000's: 10-inch Polish-language material, probably recorded in the U.S.

19000's: American 10", English-language; apparently used during 1911-1912.

21000's: American-made Polish language sides

26000's: English Columbia masters

27000's: " " "

28000's: " " "

29000's: " " "

30000's: American 12-inch masters, pre-1917

31000's: American 10-inch private issues

33000's: American 10-inch special & private issues

35000's: Polish-language sides, presumably of American origin

36000's: "International" series; I know of only two such masters, both circus organ recordings.

38000's: American masters, in which I have seen English - and Jewish-and Russian language sides.

39000's: American masters, in which I've seen both English-and Polish-language selections

46000's: American 10-inch English language

49000's: American 12-inch masters

58000's: Russian-language sides, origin uncertain, probably U.S.

61000's: American 10-inch private and special issues

65000's: English Columbia masters

69000's: Probably used by English Columbia; only known examples are speech records by Pershing and Marshal Joffre, recorded ca. 1917

71000's: English Columbia masters; several of Joe Hayman's "Cohen" sketches bearing these numbers were issued in the U.S.

77000's: American 10-inch English-language sides; Numbers in this series seem to have run continuously from 1917 well into 1924, by which time the series had closely approached 82000. It was then terminated and the 140000's series begun in the fall of 1924. That ended in the early 1930's, at around 152300.

84000's: 10-inch Serbian releases, probably of American origin

85000's: 10-inch Polish-language, prob. American origin

87000's: 10-inch Polish language, prob. American origin

88000's: 10-inch Polish and Russian sides, prob. American origin

90000's: American 10-inch private and special issues

91000's: American 10-inch private and special issues. Sometime in 1924, before this series reached 91500, it was terminated and supplanted by the 170000's series. The 91000's series seems to have resumed at 91501 onward as a series of 12-inch private and special issues, the "Tele-Focal" broadcast recordings being the best known examples.

98000's: American 12-inch English-language masters.

I cite the listed to suggest that Bjorling's other sides might fall into some of the other blocks allocated to ethnic recordings, and to raise at least the possibility that some of these masters were imported, not domestic as I've assumed. I might add that, for the most part, I have confined the above listing to pre-1925 acoustic master series, although the series from 91501 upward, the 98000's series, the 170000's series and 140000's series spanned the acoustic-electric transition period of the first half of 1925 and continued well beyond that time. I know of only two master series that were devoted to ethnic recordings during the electrical era, although there may well have been more: 107000's, in which I have seen a pair of Ukrainian releases, and 97000's, in which I have found a pair of Spanish issues.

I hope Mr. Elfstrom finds the foregoing of at least some help.

*HOTCHKISS BANJO QUARTET

I wish also to comment briefly on Mr. Don Metcalf's private issue by the Hotchkiss Banjo Quartet: I saw the record about two years ago when I visited Don, and while I can't bet the rent money on it, I'm inclined to think it came either from Plaza or ERL/Consolidated (Bell, Emerson, etc.).

MUSSEHL AND WESTPHAL -and the MUSICAL SAW

I have some more information about MUSSEHL AND WESTPHAL MFG., of Fort Atkinson, Wisconsin, for whom WARNER RECORD CO. of KANSAS CITY produced at least two little 5-inch records, as described in issue 118. I had long wondered what the purpose of those little records could have been; they weren't kid's records of the style of Playtime, and yet the musical performances were too short to be of much satisfaction to an adult buyer. I despaired of ever solving the mystery till I saw an ad in the December 1973 issue of "Yankee" magazine, inserted by Mussehl and Westphal Mfg. Co., 231 Fort St., Fort Atkinson, Wisconsin - 53538. The copy read, in part: "If you can hum, sing or whistle, you can play a saw."

Responding to the ad's invitation, I sent a request for a free issue of their publication, "Sawing News of the World" and particulars on their musical saws. I also inquired whether anyone could tell me just what those records were made for and whether, by any chance, any of them were still stowed away in some forgotten corner of the factory.

Within a few days, I received my issue of "Sawing News" and a letter from Mr. C.J. Mussehl who founded the company in 1921. The records were used for promotional purposes in some cases, being offered for sale at 20c each, and others were given away with the sale of instruments. The stocks were completely exhausted in the 20's, and none are left. Mr. Mussehl couldn't even recall what titles were recorded.

According to the literature, Mr. Mussehl developed the musical saw in 1919, and his subsequent performances with dance bands, etc., resulted in so many inquiries that he began producing them for sale in 1921. He developed some other novelty instruments: the Pitchfork, the Jazz-O-Nette and the Slide Trumpet Sax among them. The production of these has been discontinued due to high manufacturing costs, but musical saws are still being produced and sold. Mr. Mussehl, now in his 70's, is still active in the business, and still plays his saw solos at various charity events.

The phonograph record still plays a part in M & W's sales and instructional efforts. A sampler record, apparently a 7-inch LP, is offered, containing saw trios recorded by a montage process on one side and a series of saw solos on the reverse that can be used for practice and, if desired, for public performances. They also offer a 500-foot reel of recorded tape which can be used in public performances. This contains a single saw playing to organ accompaniment. The purchaser can play his own saw in harmony with the tape when performing in public.

An interesting aside: the saw played by Ford Hanford (of the vaudeville team of 'Pee Wee' Myers & Hanford) on side A of Victor 18767 was sold to them by M. & W. On this record, Hanford demonstrated the two methods of playing a saw: tapping it with a soft hammer and using a 'cello type bow. The pitch of the tone thus produced is varied by bending the saw.

I haven't made up my mind yet whether or not I'll buy a saw for myself -- I'm tempted. I guess there'd be this much in favor of such an investment: if I'm a flop as a musician, I can probably use the saw to cut firewood!

P.S. - I didn't ask, but I suspect that Mr. Mussehl may have made some of those little records himself.

A PROPOSED STANDARD DISCOGRAPHICAL DATA SHEET

HORACE L. SPEAR
P. O. BOX 42
HEMET, CALIFORNIA 92343

You will undoubtedly be deluged with correspondence concerning the suggested 'Discographical Data Sheet' as suggested by Mr. Blacker. It is incredible that such a form has not been devised long ere this and Mr. Blacker is to be congratulated for suggesting it. Although Mr. Blacker's ideas are excellent and I fully agree that any such form should be self-explanatory (obviating the need for an accompanying booklet or the like) I do, however, encounter some difficulties as I try to visualize just how the suggested form will work out in actual practice.

I must envision that any such standard data form must serve one basic purpose and that is to provide a uniform medium to gather and communicate complete record data between individuals who may possess widely varying degrees of discographical sophistication and interest. It should be complete and informative enough to satisfy the expert and at the same time should be sufficiently clear and straight-forward so as not to discourage the person trying to be helpful but is otherwise essentially disinterested in discographical research. Such a data form might also serve to inform and educate the novice discographer as to what could be pertinent in the inspection of any record. It will, of course, in the long run serve as a uniform means of storage of data permitting convenient cross-filing of data as well.

I would suggest that all data entered on the face of the sheet be limited to information which can be obtained by inspection of the recording alone and any other data such as recording date, release date, master numbers not indicated on the label or in the wax be entered on the reverse of the form. This would aid the novice by eliminating the frustration of searching for unobtainable data on inspection alone. The arbitrary assigning of A and B sides in instances where they do not exist is totally unnecessary when a tabular data form is used. Any such form that is used should provide for a wide variation in types of records one might encounter.

Enclosed is a sample form that came to mind as I have come face to face with the problem of trying to convey the complete details of any record at hand and to eliminate the not infrequent back and forth 'clarification correspondence' that ensues. Might I suggest that Record Research devise a Standard Discographical Data Sheet perhaps from a composite of suggestions of many readers. Feel free to use any or all of the enclosed form.

This form is divided into four main categories, the first one being the four headings under which any disc might wish to be cross-filed. These are at the top of the sheet and are, of course; 1. RECORD ISSUE (Label name and issue number including A or B side desgnation if present), 2. ARTISTS (full billing of primary artists), 3. 3. TITLES (full title, as printed, followed by sub-title in English or foreign language), 4. COMPOSERS. The three remaining categories would be LABEL DESCRIPTION, LABEL INFORMATION (other than that indicated under the first heading) and 'WAX' DATA. In rendering such a form type-setting would be preferable to typewriting since the latter takes up so much space and with the former, instructions and examples could be in small type.

Looking over the suggested form there are two additions which might well be added. The first is a place for a description of condition of the record examined with these subheadings: 1) Total integrity (chip, bite, cracked, etc.) 2) Condition of label (legibility, etc.) 3) General wear (scuffs, scratches, etc.) 4) Groove wear (playing condition). Perhaps this is going too far but may well be useful in filing the data for a collector's own use. The other addition I believe would be to print the reverse of the sheet with appropriate blanks to enter data from other sources such as: type of recording, type of transfer, recording date, release date, descri ption of take used, comparison with original issue, co-issues, or re-issues as might be applicable.

I might even suggest that Record Research have such a form printed up and sold to collectors in quantity since not all would wish to untertake reproduction on his own. I would also suggest that the 'Instruction area' at the top be trimmed prior to filing and this might be facilitated by perforating this strip for convenient removal, or at least suggesting this somewhere on the form.

In summary, the essential features of this proposed data sheet would include:

1. A uniform medium to gather, communicate and store primary discographical data.
2. Be equally useful to the expert discographer as well as the novice or even the helpful non-collector.
3. Minimize unnecessary 'clarification' correspondence.
4. Inform and educate the novice discographer as to significant features to observe on any given disc.
5. Be essentially self-explanatory although an instruction booklet describing specific label variants from certain companies would be extremely useful (using for example, Dan Mahoney's classifcation of Columbia labels or Max Vreede's classification of Paramount labels, etc.)
6. Does not mix primary (inspection) data with data from other sources (company files, record catalogs, monthly supplements, etc.)
7. Eliminates need for arbitrarily assigning "A" and "B" sides where they do not exist.
8. Eliminates need for person preparing form to decide which numbers or marks represent true master numbers, take numbers, control numbers or whtever. Any such decision must be based on information gleaned elsewhere and would rest primarily with experts.

Again, my hat's off to Mr. Blacker for suggesting the existence of such a uniform data sheet and for starting the ball rolling, so to speak. I'll be interested in other comments and ideas which might, and undoubtedly will, come in.

example sheets reduced down from 8½ x 11 sheet

Standard Discographical Data Sheet (Enter data exactly as seen on record label or in 'wax'.)

RECORD ISSUE (label name and number as printed)	Paramount 12255-A	Paramount 12255-B
ARTIST(S)	Lorie Austin and Her Blues Serenaders	→ (same)
TITLE(S)	Steppin On The Blues	Traveling Blues
(Subtitle in English or foreign lang.)		
COMPOSER(S)	(Austin-O'Bryant-Ladiner)	(Lorie Austin)
LABEL DESCRIPTION (none, blank, trade design blank, standard [Type], face down, promotional, D-J, etc.)	(Vreede Type III A)	(Vreede Type III A)
Label colors: Background	Blue-Purple	Blue-Purple
Lettering	Gold	Gold
Other (handwritten, etc,)		
Label diameter	3½" (8.9cm.)	same
Other (multiple labels, etc.)		
LABEL INFORMATION Tune descript. (fox trot, etc.)	Instrumental Blues	Instrumental Blues
Performance (vocal duet, etc.)		
Personnel or Accompanist		Tommy Ladiner - Cornet
Other printed data (ex. #s, issue date, where recorded, electric rec., speed r.p.m. etc.)	10004	Jimmy O'Bryant - Clarinet 10005
'WAX' DATA Color	Black	} same
Material (shellac, flexible fiber, vinyl, etc.)	Shellac	
Pressing (non-laminated, laminated, test, etc.)	Non-lam	
Grooves (lateral, vertical Pathe or Edison type, etc.)	Lateral	Lateral
Lead-in groove (none, guard-ridge, etc.)	None	None
Run-off grooves (none, large double eccentric, 2-spiral small eccentric, etc.)	None	None
Markings Under Label*	None	None
Markings in Run-off area* (* indicate position of mark by clockface numeral in () preceding mark and indicate whether indented (i) or raised (r) after mark.)	(11) 10004-2 (i) (5) S (i)	(4) 10005-2 (i) (10) S (i)

Source of information: (✓) Personal inspection, () Other
Data sheet filled out by: H. Spear Date 19 FEB 74
(Other data not available from inspection of record such as type of recording (acoustical), date of recording, release date, master numbers or takes not shown in wax, etc. may be entered on the reverse side of this sheet.)

Example

Standard Discographical Data Sheet (Enter data exactly as seen on record label or in 'wax'.)

RECORD ISSUE (label name and number as printed)	Perfect 118	Perfect 118 B
ARTIST(S)	Buddy Christian's Jazz Rippers	(Same)
TITLE(S)	The Skunk	South Rampart Street Blues
(Subtitle in English or foreign lang.)		
COMPOSER(S)	(Buddy Christian)	(Christian-Fuller)
LABEL DESCRIPTION (none, blank, trade design blank, standard [Type], face down, promotional, D-J, etc.)	Standard Issue	(same)
Label colors: Background	Red-maroon	Red-maroon
Lettering	Gold	Gold
Other (handwritten, etc,)		
Label diameter		
Other (multiple labels, etc.)		
LABEL INFORMATION Tune descript. (fox trot, etc.)	Fox Trot	Fox Trot
Performance (vocal duet, etc.)		
Personnel or Accompanist		
Other printed data (ex. #s, issue date, where recorded, electric rec., speed r.p.m. etc.)		
'WAX' DATA Color	Red-Brown	} same
Material (shellac, flexible fiber, vinyl, etc.)	Shellac	
Pressing (non-laminated, laminated, test, etc.)	Non-lam	
Grooves (lateral, vertical Pathe or Edison type, etc.)	Lateral	Lateral
Lead-in groove (none, guard-ridge, etc.)	None	None
Run-off grooves (none, large double eccentric, 2-spiral small eccentric, etc.)	2-spiral 1-concentric	2-spiral 1-concentric
Markings Under Label*	(2) 6 (i)	(4) 10744-2 (i)
	(6) 7518 A (r)	(7) 4 (r)
Markings in Run-off area* (* indicate position of mark by clockface numeral in () preceding mark and indicate whether indented (i) or raised (r) after mark.)	(11) 10743-2 (i) none	(10) 7518-B (r) (4) B (i)

Source of information: (✓) Personal inspection, () Other
Data sheet filled out by: H. Spear Date 19 Feb 74
(Other data not available from inspection of record such as type of recording (acoustical), date of recording, release date, master numbers or takes not shown in wax, etc. may be entered on the reverse side of this sheet.)

Example

RIM CHIPS Harris



"New policy gentlemen. We reissue them first and if it hits, then we issue it."

THE EDISON CIGARETTE STORY

JOE TARTO remembers -

In the summer of 1920 at the Edison Laboratories in Orange, N.J. ... Thomas A. Edison then used a recording device, a 300-foot horn with a 10 foot bell into which the musicians played. I recall this big horn was used until the advent of electrical recording early in 1925.

The starting time was usually 9 a. m. The orchestra would run down (rehearse) the music a few times to get acquainted with the tune, then we were ready to record.

Mr. Edison would call-up (by phone) the recording engineer at the other end of the horn (almost a block long) and tell him, We're ready to make a test record (a play back)"

Mr. Edison and the musicians would then have to wait for the go-ahead sign ... a red light. This was the signal for everyone in the studio to remain quiet.

At the flash of the red light, the music director would give the down-beat, and the orchestra would start playing. Each record ran about two minutes and 45 seconds.

After the test record was made, the musicians waited around to hear the play-back for balance, overplaying and mistakes.

My first experience with Mr. Edison was during the waiting period to hear the play-back. I was about to light a cigarette "and out of a clear sky a man came from behind and blew-out the match."

Naturally I asked, "Why?"

"You cannot smoke a cigarette in the studio," I was told.

I recalled he then pointed to two men, one of whom was smoking a cigar and the other, a pipe.

"Those are real men, they smoke and chew real tobacco, only fairies and pansies smoke cigarettes. If you want to smoke your cigarettes you will have to go out of the building" was his reply.

So, I did just that, and then asked a musician friend to identify the "old gent who stopped me from smoking.

"That was the big chief, Thomas Edison", I was told.

"And that was my first meeting of this great man."

DIGGIN' THE GROOVES

..... WITH BOB DAVENPORT

Warner Bros. on the reissue scene with two super items, both are 3-LP's in a box, and includes a beautiful, illustrated book. 3XX 2737 is called "Fifty Years of Film" and spotlights many scenes from historic WB pix like "Casablanca", "The Jazz Singer", "A Star Is Born", "Public Enemy", "The Music Man", and many, many more. All are sound tracks, of course, and feature such WB stars as Bogart, Cagney, Garfield, Crawford, Joan Blondell, Dick Powell, James Dean, and on and on and on!

The other set is called "50 Years of Film Music" (3XX 2736) and the melody is the medium here! "42nd Street", "Gold Diggers of 1933" (and 1935), "Going Places," "Garden of the Moon", "Camelot", "Music Man", "Dames", "Night and Day", well, you name it! Artists? Oh, YEAH! Garland, Jolson, Powell, Blondell, Keeler, Ginger Rogers, Mary Martin, Cagney, James Melton, Sinatra, etc. Plus some selected scores from such films as "Now Voyager", "The High and the Mighty", "The Sea Hawk" and others.

Executive Producer Stan Cornyn at WB is to be congratulated for two pieces of great product. Wouldn't it be nice if we could see something similar from the other major studios?

World Records in England recently came out with " "Noel Coward The Great Shows" (SH. 179/180), and EMI's affiliate here in American, Monmouth-Evergreen, has also recently released the very same item. (MES/7062-3). Both are two record sets, and feature the famous shows like "Bitter-Sweet", "Ace of Clubs", "Conversation Piece", "Operette" and "Cavalcade".

Monmouth-Evergreen continues with their fine release program of the big American musical hits from the past featuring all English casts with "Jerome Kern In London" (MEA/7064). -- Most interesting item here is the appearance of Jessie Matthews doing "Whip-Poor-Will" and "Look for the Silver Lining" from "Sally", which was revised in 1942 as "Wild Rose".

Arnold Caplin at Biograph has recently released some items of note, as follows:

BIOGRAPH BLP-C8: "Ted Lewis' Orch. 1928-1932, Vol. 2", in which you'll hear JD, Benny, Jack Teagarden, George Brunies, Muggsy and Don Murray blowin' with the "High Hat Tragedian of Jazz".

BIOGRAPH BLP-C13: "Bing Crosby Rare Early Recordings, 1929-1933". Bing has the backing of The Dorsey Bros., Paul Whiteman, Victor Young, Lennie Hayton, Jimmy Grier, which means you'll be hearing JD, TD, Benny, Lang, Trumbauer, Bix, and all the greats of that era. Included is the elusive "Face the Music Medley".

BIOGRAPH BLP-C11: "Hello Baby", Ruth Etting: Here are some choice things from circa 1926-1931 by one of the brightest stars of night clubs, vaudeville, radio and movies. Most of the accomp. is by pick up groups (with the exception of one item where she's backed by Art Kahn's Orch.), and these consist of the likes of Rube Bloom, Frank Signorelli, Eddie Lang, Tommy Dorsey, Jimmy Dorsey, Andy Sanella and Larry Adler(!) among others.

BIOGRAPH BLP-C10: "The Great Soloists-Bunny Berigan". Another in this series headlining some of our jazz greats. Bunny is with Dick McDough's Orch., The Mound City Blue Blowers, Dorsey Bros. Bunny Berigan & His Boys, and also with The Boswell Sisters, with Martha on piano!

Columbia has something for everybody in their past few releases, the latest being KG 32663 "Gene Krupa & His Orch. and Anita O'Day Featuring Roy Eldridge". A two record set covering a span of 5 years, from 1941 to 1945. Heard vocally beside Anita and Roy (Their famous "Let Me Off Uptown" is included) are Howard DuLany and Buddy Stewart. Gene didn't have one of the more successful of the big bands of that era, but he did do a lot of tasty things, and a lot of them are here on this set.

On SG 32472 (another 2-record set), Columbia has released some 1935-1938 Brunswick recordings (Including 19 songs never before released on LP) "Starring Fred Astaire". Fred has the backings of the orchestras of Johnny Green, Leo Reisman and Ray Noble in these selections from his films "Top Hat", "Follow the Fleet", "Swing Time", "Shall We Dance", "A Damsel In Distress", and "Carefree". A fine collation of our brightest musical stars.

The Texas Playboy, Bob Wills, and his brand of "western swing" was a showman, and he and his group must go down in the annals of C & W history as one of the "greats", and certainly one that helped popularize this style of music. A lot of his classics are here in this 2-record set, such as "Blue Yodel No. 1", "Steel Guitar Rag", "Corrine Corrina", and, of course, "Take Me Back To Tulsa" and "New San Antonia Rose". To my way of thinking, one of the finest of western swing vocalists, the late Tommy Duncan, is very much in evidence along with Bob, and that great steel guitarist, Leon McAuliffe.

On the Harmony label (KH 32583) Columbia has reissued The Chuck Wagon Gang in an LP called "There's Gonna Be Shouting and Singing". While the collectors of this type of item may not be a large group, they are avid and devoted followers of this gospel group; and I agree with Mort Goode, who did the liner notes: The Gang moves"!

Atlantic Records has entered the reissue scene with two items under the heading "The Commodore Years". SD2-308 is a 2-record set featuring "Jelly Roll Morton: New Orleans Memories & Last Band Dates". This is a late period for this famous New Orleans jazz man, with all items recorded for Commodore in 1939 and 1940. I've always preferred Jelly Roll with his Hot Seven, and there are some fine examples by this group such as "Swingin' the Elks", "Dirty, Dirty, Dirty" and "Mama's Got a Baby (Named Tee Nah Nah)"

The second item from Atlantic is SD2-309, "Eddie Condon & Bud Freeman", and is another 2-record set, with one side of one LP devoted to Eddie Condon & His Windy City Seven, and the other three sides featuring Bud Freeman and His Gang and Bud Freeman Trio. Besides our two stars, your ears will be pleased to hear the likes of Jess Stacy, George Wettling, Jack Teagarden, Pee Wee Russell, Artie Shapiro, George Brunis, Joe Bushkin, Bobby Hackett, etc.

These next four items have been out for a spell, but because of deadline schedules we were unable to get them in our last column. They are on Harmony and are titled "Those Legendary Leading Men of Stage, Screen & Radio" (KH 32424 and KH 32430) and look at the line-up! Louis Armstrong, Harry Richman, Cab Calloway, Eddie Cantor, Rudy Vallee, Bing Crosby, Russ Columbo, Al Jolson, Ben Bernie, Gene Austin, and Cliff Edwards, Frank Parker, Dick Powell, Red McKenzie, Fred Astaire, Benny Fields, Tony Martin, Hoagy Carmichael, Buddy Clark and Nelson Eddy.

On the distaff side we have KH 32422 and KH 32423 with another very impressive group of singing stars: Ruth Etting, The Boswell Sisters, Jane Froman, Helen Morgan, Mae West, Ethel Waters, Lee Wiley, Kate Smith, Marlene Dietrich, Grace Moore, and Ethel Merman, Frances Langford, Irene Dunne, Kay Thompson, Gertrude Niessen, Dorothy Lamour, Alice Faye, Martha Raye, Ella Logan and Mary Martin.

"Young Louis Sings" (Tulip 101) contains some of those early (1929-1934) vocals by the late Satch that all of us treasure, including "Love You Funny Thing," "Black and Blue", "Confessin'", "If I Could Be With You", "Blue Turning Grey Over You", "Star Dust", and so forth!

Billie Holiday is to be found on Tulip 102 in some rare West Coast "live" performance. All of side 1 was from a concert in San Francisco in the fall of 1946, while side 2 finds Lady "live" and in studio in LA. (Dates here are not confirmed, but seem to be between 1944 and 1947, while two were done as late as 1952!) Included are such fine items as "Billie's Blues", "Detour Ahead", "Tenderly", and her famous "Strange Fruit".

Coleman Hawkins and Lester Young from the years 1943-1945 have been captured on record on Tulip 105. These two all-time greats of tenor sax fame blow ever so sweet on "Esquire Bounce", "Just One More Chance", "Three Little Words", "Lester Leaps Again" plus six others that will have you tappin' your toes.--And, as a bonus: Count Basie, Roy Eldridge, Nat Cole, Art Tatum, Teddy Wilson, Benny Carter, Cozy Cole, Sid Catlett, Joe Jones, Buck Clayton, "Trummy" Young, Dicky Wells, Earl Hines, Bill Coleman, Billy Taylor, Oscar Pettiford, Max Roach, and Freddy Green are also heard!

The mixture of nostalgic greats from the world of blues makes Tulip 103 a must for collectors. A fine collection from the 30's and the 40's featuring "Fats" Waller, Dinah Washington, Julia Lee, Jimmy Rushing, Billie Holiday, Mildred Bailey, and others makes for an interesting and entertaining 30 minutes (give or take a minute!)of this art form.

Somehow Columbia 32355 slipped past me, and should have been reviewed some time ago. I'm not certain of the release date, but I'm sure I'm not "scooping" anyone with this. BUT, just in case it may have passed you by also, let me tell you that "A Jazz Piano Anthology" is just the livin' end! There's so much thrilling piano here it defies description. Suffice it to say that you will hear: Eubie Blake, Jame P. Johnson, Fats Waller, Bix Beiderbecke (His "In a Mist" of course!) Earl Hines, Joe Sullivan, Jess Stacy, Art Tatum, Teddy Wilson, Albert Ammons, Mary Lou Williams, Mel Powell, Clarence Profit, Duke Ellington, Thelonious Monk, Erroll Garner, Dave Brubeck, John Lewis, Ahmad Jamal, Cecil Taylor, Bill Evans, Dave McKenna, Red Garland, Meade Lux Lewis, Count Basie and Ray Bryant!--An orgy of black and white keys in this special-priced two record set.

As you can see, it has been another busy time for your reviewer. In trying to acquaint you with as many of these items as possible, it has been necessary to cut down on a lot of the facts on these LP's. Very little space is available to bring you titles. If additional information is desired, or if you can't find these items in your local record store, write to me at #8 Elm Ave., San Anselmo, Calif. 94960.

Thanks for stopping by our corner, and hope to see you next issue!

MUSIC-KLEE SPEAKING
by Joe H. Klee

I remember MUSICRAFT Records. Originally the label was sort of grey and blue but by the time they became a major jazz label they had switched the color to red. The artists? Established bands like Artie Shaw and Duke Ellington ... Singers like Sarah Vaughan and Mel Torme ... and that enfant terrible of bebop Dizzy Gillespie. True, in the case of Dizzy, the earliest masters which appeared on Musicraft were taken over from the defunct Guild label along with various sides by George Auld, Boyd Raeburn and others. Now they've been taken over by the Milestone/Fantasy/Prestige combine and reissued in their two-fer series.

When the Gillespie records first came out on Guild I was a college freshman who suddenly found his set of jazz values challenged by a music that didn't seem to have too much to do with Bix Beiderbecke, Louis Armstrong, Earl Hines and Jelly Roll Morton. Had it not been for some of my more musically adventuresome friends who hung around the Session Record Shop on Wells Street I probably would have rejected the new music as the anti-jazz. Today these once shocking examples of a music in transition seem very tame. There is no point in challenging Dizzy Gillespie and Charlie Parker today. Their place in the history of music has been proven and assured and their influence on those who came later has been universally acknowledged. Some of the players who were associated with them have deservedly fallen by the wayside. Some, such as Milt Jackson, James Moody and Ray Brown, have outlasted the war between the boppers and the mouldy-figs. Some, such as Sid Catlett and Slam Stewart, were accepted jazz greats before they made these new records. All of a sudden, after nearly thirty years of troubling over the new music, it becomes clear that Parker and Gillespie, and those others of the beboppers who were well grounded musicians were not attempting to break with tradition but to extend tradition. Gillespie and Parker accepted the men who had preceded them and used them whenever they felt their new music would benefit from the drive of a Sid Catlett or the humor of a Slam Stewart. Today the recordings on Side 1 of this double LP set and the first two tracks on Side 2 are considered as earth-shaking classics which changed the shape of modern improvised music forever after. At the time they were somewhat revolutionary experiments ... the testing of musical hypotheses which time has proven had something to offer.

The later combo sides completing side 2 and the last 3 cuts on side 4 are perhaps the least interesting of the lot. It is unfair to put these combo sides on the same issue with the famous Diz n' Bird "Hot House," "Salt Peanuts," "Shaw Nuff" and "Lover Man" session. How can one expect Sonny Stitt or Jimmy Heath to come up to what Parker did? In the original issue there was a maybe a year between these sides. When they follow each other on LP it's really not going to give a true picture of what Stitt or Heath were capable of saying in a language, although pioneered by Bird, in which they were fully conversant. However, had these cuts been exorcised, we would have missed some great Ray Brown on "One Bass Hit" and some superlative early Bags (Milt Jackson) on vibes.

Dizzy's big band, one which I heard in person as well as on these recordings, was one of those unfortunate jumbles. It was thoroughly unreasonable to be able to expect to find an ensemble of trumpet players adept enough to play Dizzy's ideas in unison at the tempos which Dizzy favored. A later verson of this band which recorded for Victor was much cleaner in the ensembles but somehow once the band got more polished it lost some of the fire and spirit. Many times the big band sides sound like a bunch of students trying to learn to make it together. It was just this little extra effort they made which made "Things To Come" exciting, not in spite of but because of the difficulties some of the cats had in keeping up.

By this time I'm sure that everyone is aware, thanks to Dan Morgenstern's review in Down Beat that some tracks are incorrectly labeled. The recording is none too great but it's a vast improvement over those original Musicraft sides which were horrendous. At least they've been able to clear up most of the surface noise.

I would like to close with one word about Kenny Pancho Hagood's vocal on "I Waited For You." The word is magnificent.

- comments to Joe Klee, P. O. Box 48, Peter Stuyvesant Station, N. Y., N. Y. 10009.

MODERN EYESZING
with Bob Porter

16. Further information regarding our Etta Jones-Jack Parker discovery in paragraph 13 comes from Jim Hayes of Liverpool, England. Jim pins a date of February 25, 1954 on a Decca session involving Guy Lombardo with a matrix of 85902. Since the matrix numbers for ONE O'CLOCK JUMP and KISSES ALL NIGHT LONG are 85900 and 85901 I'd say that February 1954 would be accurate until precise data is uncovered.

17. By this time many of you will have seen the PRESTIGE JAZZ RECORDS (1949-1971) by Michel Ruppli. Since I worked with Michel on the book I am biased in favor of it but there are some things that deserve explanation. Michel made two visits to the US for research on the book but the bulk of the data was accumulated by Michel sending questions and my copying the information from Prestige recording cards. Initially the idea was to cover the first twenty years of the company but when the company was sold in 1971 it was decided by the publisher to include everything under Weinstock's ownership. Thus the rather slap-dash method of corrections/additions at the end of the work. We both had requested an opportunity to make a final check of the proof but that chance never materialized and so there are many more errors than there should be. I had an opportunity to see Michel during his recent visit to New York and we both feel that this column would be the best place to list additional corrections/omissions. Perhaps we will begin next time. For those interested in obtaining the book, it is available from Walter Allen (Box 1382, Highland Park, N.J. 08904) for $9.00.

18. Michel Ruppli has also pointed out an error in paragraph 15 concerning the first Yusef Lateef session for Argo/Cadet. Two tracks (COOKIN'/MARCHING PIPER BLUES) were issued on Argo 45-5292 but NOT on Argo 634 as per Jepsen.

19. Jepsen for some reason unknown ascribed a date of "1961" to the very fine quartet date of Sonny Stitt, originally issued on Argo LP 661. In reality the date should read August 1, 1958. The date was done the day after Barry Harris' trio (Argo 644) and indeed the sessions have consecutive matrix numbers. According to the Argo master book there should be one remaining performance from the Stitt date. Listed as LAST TUNE (mx. 8951) it is not another retitled original because the other tunes are accounted for.

20. The marathon recording session in late March 1966 that Illinois Jacquet did at Lennie's in Boston produced one Cadet LP (GO POWER! - Cadet 773) but there is enough unissued material to make at least two more LPs. The unissued tunes are as follows: SHANGRA-LA, BLACK VELVET, MEMORIES OF YOU, PORT O RICO, SATIN DOLL, MISTY, SWEET GEORGIA BROWN, ALL THE THINGS YOU ARE, WHERE OR WHEN, BLUESETTE, I FOUND A NEW BABY, I CAN'T GET STARTED, ON GREEN DOLPHIN STREET, BLUES FOR LENNIE and EASY LIVING. The issued LP was a fine one (Milt Buckner on organ and Alan Dawson on drums) and it would be a delight to see more material be released.

21. Texas saxophonist Clifford Scott was the leader of an unissued Cadet session recorded in Los Angeles, April 30, 1967. Personnel as follows:

Bobby Bryant, trumpet; Roy Brewster, v-trombone; Scott, tenor sax; Richard Dorsey, organ; Al McKibbon, bass; John Boudreaux, drums; Cleopas Morris, conga.

Tunes were: SOUL DRESSING, UP IN BETTY'S ROOM, TURTLENECK, DUPREE' TUNE, WHEN DID YOU LEAVE HEAVEN?, SHRIMP FRIED RICE, PASSIONATA and LO N B HOL'.

22. James Moody was one of the first artists to record for Argo when the label got into jazz in 1956. Moody continued under contract to Argo until 1964. During this time he left a large amount of unissued material behind him. From the November 1956 session that produced FLUTE N THE BLUES (Argo 603) there are two tunes (IF DREAMS COME TRUE/untitled original). The January 1957 date that included FOOLIN THE BLUES and STARDUST has matrix numbers assigned to

THE COUNTRY MUSIC ARCHIVES
of Bob Healy

Billboard-Feb. 21, 1925
RUBE ACT DECLINES KEITH OFFER TO STAY WITH LOEW - Feb. 15, New York

Feeling that they owe a debt of gratitude to the Loew Circuit for having given them their chance Uncle Dave Macon, mountaineer-banjoist and his two sons have refused the offer of the Keith-Albee organization to make a tour of the latter's houses.

Macon and his sons, "Fiddling" Sid and "Dancing" Bob, OPENED AT THE Bijou Theater, Birmingham, Ala., following their discovery by the manager of the Loew house, and they were such a hit that their stay there totaled five weeks. Representatives of the Keith-Albee Circuit approached the Macons following their big hit, offering a contract.

At Memphis, Tenn., last week they announced their intention of remaining with Loew. "Dancing" Bob who has been appearing with his father and brother in short impromptu bits, officially joins the act this week at New Orleans.

Same issue

The Old-time Tunes of Frank Woods, 72 year old fiddler were recorded recently by the Okeh Phonograph Company, at Detroit, Mich. For the record he played "Money Musk" and "Canadian Husking Bee".

Same issue

The Dixie Melody Seven, formerly of the Como Roof Garden, Hot Springs, Ark., are now playing dances thru Louisiana. The personnel: John Gordy, piano director, Lloyd Linton, Trombone-manager, Luke Lockhart, trumpet, Sax Bushong, sax, clt, Hops Hoskins, banjo, and Charles Caldwell, drums and novelties.

Billboard-March 14, 1925
FATHER OF CAVE EXPLORER ALSO IN BURLESQUE
March 7, 1925, New York

The body of Floyd Collins, who met his death in a cave at Cave City, Ky., will in all probability be removed thru the efforts of his brother Homer, now lecturing with Sim Williams "Happy Moments" Company on the Columbia circuit, and his father Lee Collins, who will appear in burlesque during the coming week at Louisville in company with a Barren County attorney, who will address the audience for the father.

The combined efforts of father and son will in all probability provide a fund sufficient for the removal of the body if possible, to a final resting place in the family cemetery.

Same issue
Sand Cave Hero on Stage

Edward Brenner, an outstanding hero in the work carried on to rescue Floyd Collins from Sand Cave and who was first to reach the body of the imprisoned man, has been signed by Jack Middleton, Cincinnati agent, for stage appearances in connection with the showing of 1,000 feet of film of the historic Kentucky event, and makes his debut at the Palace Theater, Hamilton, O., the last half this week.

Brenner, who is a miner, will appear in the clothes he wore at Sand Cave and exhibit the lamp and pick he used, and for which he has refused inviting sums offered by souvenir and curio seekers.

Comments to Bob Healy, 1185 Lane 30 1/4, Pueblo, Colorado 81006.

MODERN EYESZING (continued)

TENDERLY and DON'T BLAME ME neither of which appears on LP. An early 1959 session yielded no results but according to Chess master books Moody recorded BLUES FOR THE QUEEN, WINDY, MISSING YOU, and ARGO BLUES. There are several other unissued Moody sessions and we will get to them next time.

- All comments to Bob Porter, 79 Lincoln Ave., Bergenfield, N.J. 07621.

DE LUXE

by ANTHONY ROTANTE continued

6000 Series

with cooperation from Kurt Mohr and the late Marcel Chauvard

(see issues 124,125/6)

6099 HERB LANE:
Let Me In Your Heart (?)
By You, By You (?)

6100 THE BLUE CHIPS:
Come Back (7047-1)
Appointment With Love (7048-1)

6101 KENNY & MOE (The Blues Boys)
Can't Help Myself (7049-1) /(7050-1)
You're Gonna Miss Me When I'm Gone

6102 MARGIE DAY:
Take My Hand (7051-1)
From Someone Who Cares (7054-1)

6103 EDDIE (PIANO) MILLER:
Mexicali Rose (7055-1)
Wolfgang Sebastian Miller (7061-1)
** (Year 1957) ***

6104 THE DRIVERS:
My Lonely Prayer (15398-1)
Midnight Hours (15401-1)

6105 OTIS WILLIAMS & HIS CHARMS:
Pardon Me (15394-1)
Blues Stay Away From Me (15395-1)

6106 DANNY COBB:
Hey Mr. Warden (7071)
I'll Love You(TillThe Day I Die(7074)

6107 ANNIE LAURIE:
Hand In Hand (M7079)
It Hurts To Be In Love (M7080)

6108 SANDY REED with Orch:
Watching The Door (7081-1)
Tell Me Whatcha Gonna Do (7082-1)

6109 KEN MCDONALD:
Good, Good , Good (7076-1)
Only Me (7078-1)

6110 THE BUCKEYES:
Since I Fell For You (M7067-1)
By Only You (7069-1)

6111 JULIE LANG:
Elvis (7090)
Woman Need De Man (7092)

6112 THE FEDERALS:
Cold Cash (M7097-C4)
Come Go With Me(7098-C4)

6113 EDDIE(PIANO)MILLER:
Sit Right Dow n And Call Me Up(7064-1)
Rag Beat (7085-1)

6114 HAL SINGER & His Orch:
Catnip (7093-1)
Early Hours (7095-1)

6115 OTIS WILLIAMS & HIS CHARMS:
I'm Waiting Just For You (15396-1)
Walking After Midnight (15402-C5)

6116 THE QUARTER NOTES:
Loneliness (M7099-1)
Come De Night (M7101-1)

6117 THE DRIVERS:
Dangerous Lips (15399-1)
Oh Miss Nellie (15400-1)

6118 HERB ZANE: /7105)
The Man In The Phone Booth"Hello Baby"
" " " " " " "Hello Mama"
/7106)

6119 ROY GAINES:
Gainesville (7103-C4)
Isabella (7104-C2)

6120 DANNY COBB:
What Could I Do? (M7072)
I'll Never Take My Love From You(M7073)

6121 KEN MCDONALD: /7075)
What Have I Got To Lose(But The Blues)
Candy From A Baby (7077)

6122 KENNY & MOE:
I'm All Alone (7107-1)
I Want To Love You (7109-1)

6123 LARRY DARNELL:
I Care (7112)
Ramblin' Man(7113)

6124 HERB LANCE:
Drifting Water (7117-1)
Close Your Eyes (7118-1)

6125 DONNIE ELBERT:
Hear My Plea (7121)
What Can I Do? 7122)

6126 THE BUCKEYES:
Dottie Baby (7068)
Begging You Please (7070)

6127 ARTHUR BUTLER:
Lock Stock And Barrel (7123)
Naughty Little Angel (7124)

6128 JERRY JAYE TRIO:
You're My Sugar Plaum (7140-1)
You're The One (7141-1)

6129 THE QUARTER NOTES:
My Fantasy (7100)
Ten Minutes To Midnight (7102)

6130 OTIS WILLIAMS & HIS CHARMS:
No Got De Woman (15403)
Nowhere On Earth (15404)

6131 MARGIE DAY:
Tears That Come So Easy (7145)
That's The Way Love Goes (7146)

6132 ROY GAINES:
You're Right, I'm Left (M7129-1)
Stolen Moments (M7131-1)

6133 DON GARDNER:
A Dagger In My Chest(7149)
This Nearly Was Mine (7151)

6134 KENNY AND MOE:
Big Joe (7108-1)
I Sing This Song (7110-1)

6135 ANNIE LAURIE:
It Must Be You (7162-C1)
Please Honey Don't Go (7163-2)

6136 LARRY DARNELL:
If You Go (7111)
Fing Fang Foy (7114)

6137 OTIS WILLIAMS & HIS CHARMS:
Talking To Myself (15406)
One Kind Word From You (15408)

6138 OTIS WILLIAMS & HIS CHARMS:
Don't Deny Me (15407)
United (15410)

6139 KENNY & MOE:
There's Something About You(7166-1)
I Will (7167-1)

6140 ANNIE LAURIE:
Out Of My Mind (7168-C4)
You're The Only One For Me(7171-C4)

6141 LARRY DARNELL:
Just Tell Me When(M7172-2)
It Must Be Love (M7173-2)

6142 KING CURTIS:
Steel Guitar Rag (7176-C1)
The Stranger (7177-C3)

6143 DONNIE ELBERT:
Believe It Or Not (M7174-C6)
Tell Me So (M7175-C3)

6144 THE GUYTONES:
Y ou W on't Let Me Go(7184-C1)
Ooh Bop Sha Boo (7185-C1)

6145 ROY AND GLORIA:
So Good-So Fine-You're Mine(M7183)
We Fell In Love (M7182)

6146 JOE BENSON:
Somebody Told Me (7186-2)
Rock And Roll Jungle (7187-2)

6147 ROY GAINES:
Annabelle (7188-1)
Night Beat (7189-1)

Brief List Of Deluxe Reviews in Cashbox
6123 -April 6, 1957
6131 -May 25,1957
6137 -Sept.28,1957
6146 -Sept.28,1957 (to be continued)

Tex Ritter collection

See 108 109 111
113/4 115 119/20 122
and 124



TEX RITTER (continued) by D. Toborg

RECORDINGS NOT PREVIOUSLY LISTED

45 RPM

Capitol

3705: Willie, The Wandering Gypsy And Me (S45-80828)
The Wind Of Oklahoma (S45-80635)

3814: The Americans (A Canadian's Opinion)(S45-81086)
He Who Is Without Sin (Let Him Judge Me)(S45-81087)

12" LPs

Capitol

SKC-11241: An American Legend (3 Record Set)
Jingle, Jangle, Jingle
Jealous Heart
There's A New Moon Over My Shoulder
I've Done The Best I Could
I'm Wastin' My Tears On You

Green Grow The Lilacs
I'm Gonna Leave You Like I Found You
Love Me Now
You Will Have To Pay (For Your Yesterday)
You Two-Timed Me One Time Too Often

Boll Weevil
When You Leave Don't Slam The Door
Have I Told You Lately That I Love You?
From Now On
Froggy Went A-Courtin'

Rye Whiskey
Blood On The Saddle
Buffalo Dream
Bad Brahma Bull
Rounded Up In Glory

Big Rock Candy Mountain
Let Me Go, Devil
Teneha, Timpson, Bobo And Blair
Bats In Your Belfry
I Can't Get My Foot Off The Rail

High Noon (Do Not Forsake Me)
Deck Of Cards
The Pledge Of Allegiance
Just Beyond The Moon
I Dreamed Of A Hillbilly Heaven

(Released shortly before TR died this album was re-packaged upon his death to include his reading of The Americans. This selection is now the first cut on side 1. All other cuts are preceded with spoken reminiscences by Tex Ritter)

(to be continued)

Bim Bam Boom Productions

Ladies and Gentlemen!
"BIM BAM BOOM" is here! We have assembled the greatest stories, interviews, articles, pictures, discographies and special features for this new magazine concerning the history of Rhythm and Blues and Rock and Roll vocal groups. It's bi-monthly.
SUBSCRIBE NOW! $5.00 brings you Six(6) Big Issues. Sample copy $1.00.
Here's a blank for your convenience.

BIM BAM BOOM
P.O.BOX 301
Bronx New York 10469
Here's $5.00 for 6 bi-monthly issues.

Name: _____

Address: _____

City State